VICTORIAN PERIODICALS

An exhibition of

Victorian Periodicals

held at the

THOMAS FISHER RARE BOOK LIBRARY

UNIVERSITY OF TORONTO

March 19 - May 7 1982

INTRODUCTION

It is generally agreed that Victorian journalism was the means through which every facet of this complex period, which began with the Reform Bill of 1832 and ended with the death of Queen Victoria in 1901, was recorded and debated. The invention of the steam press, stereotyping process, new paper-making machines and finally, toward the end of the century, mechanical type-setting, made it possible and profitable for nineteenth century publishers to make printed material, particularly the periodical, cheaper and readily accessible to the public. Complementing the technological advances, was the rise of literacy at all levels of society including what the Victorians would call the 'lower orders' or working poor. To meet the needs of the very diverse reading public there appeared the penny newspapers and journals, the shilling magazine, the half-crown almanac, the six shilling quarterly, and the guinea annual. The power and influence of the periodical press in Victorian England is only now being fully appreciated.

This exhibition of Victorian periodicals, limited to those published in Great Britain, and in Canada for English speaking Canadians, is only a small sampling of the many thousands that were printed. For the purposes of this exhibition newspapers, government documents and directories have been excluded. Unless otherwise stated the periodicals are from the collections of the Thomas Fisher Rare Book Library, the Robarts Library and the Science and Medicine Library.

Margery Pearson
Thomas Fisher Rare Book Library

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CASE I

CHARLES DICKENS, 1812-1870

Charles Dickens was the most popular and successful literary figure of his day. He was a man who appreciated and understood people and made the effort through his writing to satisfy the popular taste for the picaresque, the sensational and occasionally the sordid. Dickens, like many of his contemporaries, first became known through the periodical press, which was the nursery for the young writer. His first article to receive public acclaim was entitled "A dinner at Poplar Walk" (later reprinted as "Mr. Minns and his cousin") which appeared in the December 1833 issue of the Monthly Magazine. Following this initial success, Dickens regularly wrote short, humorous sketches for a variety of London journals or newspapers about the people of London under the pen name "Boz".

In 1836, Dickens became the first editor of Bentley's Miscellany (London, January 1837 - December 1868) and continued as editor until 1839. The Miscellany appealed to a popular audience because it contained a large portion of romantic, humorous, or melodramatic fiction as well as general information. It was illustrated by two leading comic artists, John Leech and George Cruikshank. It was the first miscellaneous magazine to devote itself chiefly to publishing fiction. Much of the writing had little literary merit; however, there was the occasional good piece by, for example, Thackeray, Mrs. Gaskell, or Longfellow. Dickens also wrote fiction for the Miscellany and established a precedent by printing in it the first appearance of Oliver Twist in installments. Never before had a novel been issued serially in a magazine.

Having once got the taste for editing, Dickens at the height of his fame, founded and edited Household Words (London, March 30, 1850 - May 28, 1859). Dickens described the magazine as a new cheap weekly journal of general literature whose purpose it was to raise up those that were down and generally improve the social climate. Household Words represents in scope and aim a popularizing of periodical literature which had been going on for half a century. It is a fine example of the family magazine which had come into vogue in the forties and fifties. Although Dickens' reputation commanded contributions from well known authors, the magazine was chiefly filled with mediocre fiction and chatty essays. The Household Narrative of Current Events (London, 1850 -1855) supplements Household Words and is written in a casual journalistic style and covers such topics as: accidents and disasters, law and crime, parliament and politics, the Royal family, book reviews, but no fiction.

While fulfilling his editorial duties, Dickens wrote many novels which were issued, as most Victorian novels were, in parts. Novels, in parts usually appeared in coloured paper covers, embellished with vigorous woodcut illustrations depicting characters in the story. They were issued monthly and sold for a shilling each. They could be read while travelling and discarded after reading. Each monthly episode would be looked for eagerly. Little Dorrit illustrated by H.K. Browne was issued in 20 numbers from December 1855 to June 1857.

CASE II

Recreational reading

The Victorians thoroughly enjoyed recreational reading of every type from the blood-thirsty Newgate novels to the serious fiction of the Brontë sisters and from the light frivolous verse of Letitia Elizabeth Landon to the solemn stanzas of Tennyson. It was the periodical press which made a good deal of this reading available to a waiting public.

Between the early twenties and the late fifties, there appeared in various guises yearly volumes in decorative bindings known collectively as the annuals. They embodied all that is thought of as early Victorian. The production and format were generally admirable and they were illustrated with steel engravings of the very highest quality. Because they were bought by or for ladies, the contents were usually light verse and romantic prose by popular but mediocre authors. There were exceptions and Thackeray is known to have written many pieces for the annuals. In the early part of the century annuals were an important feature of bookselling in England and were exported abroad to the colonies where they would be cherished possessions in a backwoods home. The Keepsake (London) began in 1828 and flourished until 1849. Its great popularity was mainly due to the astuteness of its last editor, Lady Marguerite Blessington. When she died Keepsake continued for a few years and its demise signalled the end of the annuals.

The Cornhill Magazine (London, January 1860 to date) is the finest example of the new generation of magazines and middlebrow reviews published in the sixties and seventies designed for the better educated portion of the middle-class audience. Founded by the most important of Victorian publishers, George Smith, it successfully combined critical reviews and serious fiction. Smith encouraged people to buy it by selling it for the modest price of one shilling. The first editor was William Makepeace Thackeray and he published in it his own works as well as Trollope's Framley Parsonage, Eliot's Romola and Hardy's Far from the Madding Crowd. He also included non-fiction works such as Arnold's Culture and Anarchy and a start to Ruskin's Unto This Last until it was stopped because of public protest. The Cornhill Magazine was popular from the start and its first number sold 110,000 copies. It continued to do well and reached its greatest critical influence under Leslie Stephen in the seventies.

There were also family magazines with strong moral and religious overtones which by mid-century included a substantial amount of fiction. The Leisure Hour (London, 1852-1905) issued by the Religious Tract Society was popular among the lower and less educated middle class. Occasionally it would attract contributions from well-known writers such as Mrs. Henry Wood and it went so far as to include illustrations by George Du Maurier. Good Words, later Good Words and Sunday Magazine,(London, 1860 - April 8, 1911) offered poetry, essays, and serialized novels as well as religious and moral instruction. It was attacked by the more conservative Recorder for publishing Trollope's Rachel Ray.

There were secular magazines whose chief purpose was to entertain the reader with fiction; one of these was Welcome Guest (London, May 31, 1858-1863) edited by

the well-known journalist, George Augustus Sala. The Argosy (London, December 1865-September 1901) was owned and edited until March 1887 by the well-known Victorian novelist, Mrs. Henry Wood. Mrs. Wood, like many successful writers of that era, published her own periodical and used it as a vehicle for her own writings.

Many of the magazines publishing fiction were either too expensive or too intellectual for the working poor who thrived on melodrama and sentimentality and who identified with characters who were themselves the working poor. To accomodate this group there appeared the penny fiction periodicals of which one is shown here: The Penny Novelist and Magazine of Tales, Fiction, Poetry and Romance (London, 1832†). As well as mediocre fiction, it contained some first class fiction reprinted from more expensive literary journals.

The leading novelists, as can be discerned from the examples above, wrote not only for the quality periodicals but for their numerous weekly and monthly imitators which were slanted toward a more popular audience. Trollope's novels appeared in ten magazines representing various levels, Hardy's and Reade's in almost as many.

CASE III

Intellectual and professional

There were also periodicals edited for the intelligent lay reader. This higher journalism was almost purely expository devoted to examining the current problems of the day and where possible advancing solutions. They were magazines which in their early days had highly developed social consciences. They debated the whole range of issues: increased technology, the social conditions of the poor, economics, political reform, government legislation, and as time went on, scientific and medical research. They also examined critically the new institutions such as factories, state schools, trade unions and political parties. Their style was serious but not heavy, urbane but not facetious.

The Quarterly Review (London, February 1809 - October 1967) was initially a Tory journal of political and cultural interest which championed the cause of the Establishment. It gave expression to the current tastes and standards of cultivated society. It was so influential that it is said an old Lincolnshire squire told Tennyson that "the Quarterly was the next book to God's Bible".

The Westminster Review (London, 1824 - January 1914) was founded by Jeremy Bentham and James Mill and was at first explicitly Benthamite. From 1837 to 1840 John Stuart Mill was editor and he broadened the scope of the magazine to include articles from such non-utilitarians as Thomas Carlyle and John Sterling. He also started the practice of having articles signed (prior to this time all works in periodicals were anonymous - this custom being inherited from newspaper journalism). The Westminster was never a great commercial success but at its peak it managed to sell 3,000 copies. It is considered representative of the best radical and progressive opinion of the nineteenth century.

The Fortnightly Review (London, May 15, 1865 - December 1954) was founded by a group which included Trollope and was an avowed imitation of the French Revue des deux Mondes. It broke completely with the tradition of anonymity and required that articles be signed. From 1867 to 1882 John Morley was the editor and he established the journal as the force of Liberal, Rational and Positivist opinion. It numbered among its contributors John Stuart Mill, William Morris, and Leslie Stephen. By 1872 the circulation was 25,000 and steadily rising.

The nineteenth century saw the emergence of the specialized journals designed for the specialist in a particular profession. Some of those displayed are described here. The Art Journal (London, February 1839 - February 1912) was excellent. It included extensive coverage of contemporary British and foreign art history, architecture, graphic and industrial arts. Each topic was supplemented with illustrations. It was a major source for the student of the arts. The British and Foreign Evangelical Review (London, May 1852 - October 1888) is a typical example of the conservative theological review designed for the working clergyman. It covered the many religious questions which plagued Victorian society including the Science vs. Religion Controversy. The Germ (London, January-May 1850) was the organ of the Pre-Raphaelite Brotherhood. It was written and privately printed by the Rossettis and their circle. The Germ is the aesthetic reaction to the industrial age and it foreshadowed the art for art's sake movement which reached its peak in the nineties. Because of its very exclusive nature it may be considered also a forerunner of the little magazine. As one would expect, circulation was limited, it being read by a few like-minded artists.

CASE IV

Educational and humorous

By the early thirties there was clearly a large potential audience for useful information among the working people. This demand gave rise to the penny publications which included encyclopaedias, reprints, as well as weekly and monthly magazines of general information, some of which are described below. In 1826, the Society for the Diffusion of Useful Knowledge was founded to provide adult education for the working class. The Society limited itself to applied learning and published inexpensive and rudimentary digests of history, science, and the practical arts. One of the Society's most active printers was Charles Knight who in 1832 started the Penny Magazine, later Knight's Penny Magazine (London, March 1832-1846), the first of many cheap mass-circulation weeklies. It was a profusely illustrated journal of practical knowledge. It had a condescending but benevolent attitude to the workers and firmly tried to imbue them with middle class values. The first number sold 200,000 copies but its popularity waned as the taste of the working class became more sophisticated preferring to read about political and social issues rather than lengthy biographies, natural history and mechanical curiosities. The Family Economist (London, 1848-1860) included self-help articles, and practical home-making suggestions as well as pious rules for women, children and apprentices to follow. Chambers's Journal (London and Edinburgh, 1832-1956), edited by Robert and William Chambers, contained

poetry, edifying stories and instructive articles all of which fulfilled the widespread urge toward self improvement and self education. It lacked the patronizing tone of the Penny Journal. By 1845 the Journal had a circulation of 90,000 but many of its readers were not the poor but the clerical, retail and skilled manual workers. The Mechanical Almanac and Engineers' Year Book (London, 1841) was designed for skilled workmen concerned with inventions, industrial legislation and politics. As many as 50,000 copies of an edition would be printed and sold.

Victorian England, in spite of its seriousness and piety, still had a sense of humour, and in the early part of the century there were large numbers of humorous magazines printed of which a small selection is shown here. Thomas Hood's Comic Annual (London, 1830-1842) entertained the reader with humorous prose and poetry but more particularly through the excellent illustrations of Thomas Hood, John Scott and others. The humour magazine, with few exceptions, was turned to social or partisan uses and the Comic Almanack (London, 1835-1853) was no exception. It was the inspiration of the famous Victorian illustrator, George Cruikshank, whose comic but often grotesque and villainous caricatures had appeared in numerous periodicals. The illustrations in this almanac have been regarded as among his finest, showing the varied excellence of his artistic ability. Cruikshank engaged essayists such as Thackeray, the Mayhew brothers and Gilbert à Beckett to write for the almanac.

The greatest success of the humorous genre was Punch (London, July 1851 to date) - the longest running humour magazine. It was founded by Ebenezer Landells, a wood engraver, Mark Lemon, a dramatist and writer, and Henry Mayhew, who was one of the founders of philanthropic journalism which was to take the poor of London as its theme. Punch began as a radical and democratic organ and resolute champion of the poor. The humour of scurrility and personal abuse or sheer slapstick was abandoned for a quality of merriment that has individualized Punch beyond any other periodical. At one time or another all the greatest humourists wrote for Punch including Thackeray who also contributed 380 drawings, Gilbert à Beckett, and Douglas Jerrold, the lifetime defender of the underdog. It was obvious that the radical and humanistic opinions expressed by Punch raised it far above the ranks of other comic magazines. The excellent caricatures by John Leech, Richard Doyle and George Du Maurier vitally aided in making this humorous magazine a political weapon. Punch had tremendous influence on subsequent ventures in this genre. All the important humour magazines of the twentieth century partake in some degree of Punch's humanitarian and reforming purposes.

CASE V

Aestheticism and decadence

The aesthetic vogue of the late seventies and eighties was an outgrowth of Pre-Raphaelitism. It was a complete revulsion against current standards of value, against utilitarianism and materialism, against intellectual and artistic monotony. The aesthetic devoted himself primarily to form - pure design in graphic art, complete concentration on the ordering of language, images and sound in poetry and prose. Craftsmanship was a controlling force. Later in the nineties aestheticism

seemed to run amok and appeared to many to have descended into decadence. The Decadents encouraged intense self-awareness, the love of novelty in both art and literature, spiritual and moral perversity. They wanted to shock Victorian society. Those who were part of the Decadent Movement were very few and the majority died before the age of forty. To the twentieth century reader, the periodicals of the eighties and nineties are fresh, amusing and artistically interesting. A selection of those on display are described below.

The Century Guild Hobby Horse (London, January 1886 - October 1892) and its successor The Hobby Horse (London, 1893-1894) are periodicals of the aesthetic period. They include articles by John Ruskin, William Morris and the Rossettis; they are illustrated by Edward Burne-Jones, Selwyn Image and others. Although conservative in design, they are excellent examples of the careful craftsmanship that went into printed work during this period.

The Chameleon (London, 1894) embodies the decadent spirit. Its contributions are by those most closely associated with the Decadent Movement. It included Oscar Wilde's "In praise of shame", "Two loves", by Alfred Douglas and an essay by Lionel Johnson "On the appreciation of trifles". There is also an anonymous poem entitled "Les Décadents".

The Yellow Book (London, April 1894 - April 1897) was a magazine of rebellion using shock treatment to cure Victorian society of its earnestness and stuffiness. Its purpose was to give young and daring writers and artists an opportunity to make their works known. The literary editor was Henry Harland who tried to achieve a balance between the audacious efforts of young contributors and the well-established more conservative writers. Therefore the first issue, while having a few daring pieces in it, also had contributions from Henry James and Edmund Gosse. Aubrey Beardsley was the art editor and it was his design for the cover of the first issue which startled Victorian society. Perhaps the greatest accomplishment of The Yellow Book was to bring Beardsley's art to the attention of the public. Aubrey Beardsley resigned from The Yellow Book because it was too conservative and became art editor of The Savoy.

The Savoy (London, 1896) was started by Arthur Symonds who in his editorial to volume 1 states "all art is good which is good art". It was far more daring than The Yellow Book. It contained contributions from G. Bernard Shaw, W.B. Yeats, Ford Madox Ford and many others. The art work was done by Beardsley, Joseph Pennell, Max Beerbohm and Jacques E. Blanche.

CASE VI

Technology, science and medicine

In the 19th century great advances were made in technology which revolutionized the economic and social life of Britain. It was in this period that the steam engine, all types of machinery, telegraph, electric light, telephone and, by the end of the century, the automobile, were invented. Purely technological magazines were published to meet the needs of the engineers, industrialists, the skilled workers and even the farmers. Industries, later Industries and Iron

(London, July 2, 1886 - March 30, 1900) was typical of this type of magazine which included in its contents illustrations of new machinery, architectural plans of new factories, the problems and dissatisfactions of skilled workers, and trade union developments as well as comments on the general state of commerce.

During the Victorian period, interest in scientific research escalated and there were a number of dedicated men working in a variety of areas: Charles Darwin and T.H. Huxley in biology, botany and zoology, Michael Faraday in chemistry and physics, and Charles Lyell in geology, to mention but a few. Scientists came together to discuss their research and exchange ideas and as a result many new scientific societies were founded and many old ones revitalized. Verbal exchange of ideas was not enough and the societies began to publish the papers of their members. These were, for the scientists, a primary source of information. Exhibited here is only a small sampling of the important information issued through these publications.

Charles Darwin published his work "On the formation of mould" in the Geological Society of London Proceedings, v. 2, 1837-38. This article preceded the author's book on the same subject by 44 years. It is also the first example of Darwin's use of the scientific method - empirical evidence rather than rationalization. Darwin and Wallace published jointly their revolutionary theory of evolution entitled "On the tendency of species to form varieties" in the Linnean Society of London, Journal of Proceedings, Zoology, v. 3, 1859. It is a brilliant synthesis of many of the ideas current at the time, with one or two crucial additions. For the first time the concept of "natural selection" accomplished by an eternal "struggle for existence" is revealed. The article also had a profound effect on scientific methodology because the theory was based on an unprecedented accumulation of observed experimental data. Darwin also submitted to the Linnean Society his paper "On the movements and habits of climbing plants" which was published in the society's Journal of Proceedings, Botany, v. 9, 1865. It existed only in this form and as an offprint with its own title page until 1875 when John Murray issued a second edition revised and enlarged. Darwin approached the subject from his 'evolutionary' point of view. Rather than just elucidating the physiological peculiarities of climbing plants he wished to demonstrate the common descent of plants with the properties of climbing. Sir Sanford Fleming in his paper "Time-reckoning" in the Royal Canadian Institute Proceedings, v. 1, pt. 1, 1879, proposed a system of international time zones based on the diurnal motion of the earth which is the basis for the standard time measurement still used today.

Another decisive instrument for conveying information within the scientific community was the periodical which combined the speed of the newspaper with the prestige of a learned memoir. The periodical was a unique means of circulating information, recording new events, establishing priorities in discovery and permitting a forum for discussion. The periodical not only served the needs of the professional but also of the amateur. There had always been a long English tradition of scientific amateurism which came to fruition in the Victorian era. Below are listed a few of the best known scientific periodicals. Nature (London, November 4, 1869 to date) was a weekly general science magazine profusely illustrated and suitable for amateur and professional alike. It played an important role in the development of standards of research in natural science and in moulding the public attitude toward science in Britain. As scientific information expanded, journals on specific branches of science were published. The Canadian Naturalist and Quarterly Journal of Science (Montreal, 1856-1883) was the organ of the Montreal Natural History Society. It concentrated on the geology, flora and fauna of early Canada although it also included general information. Like Nature, it helped

form the standards for the study of natural history in Canada. The Edinburgh Journal of Natural History and the Review of the Physical Sciences was issued irregularly and attempted to combine the character of the popular magazine with the scholarship of the learned journal. It was beautifully illustrated with hand coloured engravings. Each number also contained part of the translation of Le règne animal by Baron Georges Cuvier.

Medicine also made great strides in the 19th century: anesthesia revolutionized surgery; Joseph Lister demonstrated the importance of antiseptics in preventing infections following surgery; and new surgical and clinical procedures were developed. Doctors, like scientists, needed to transmit their findings quickly and efficiently and they too found their answer in society publications or medical journals. The Lancet (London, October 5, 1823 to date) was the best known and most important medical journal in Victorian England. It was a semi-annual publication which covered every aspect of medicine including the latest surgical and clinical techniques described by experts, bibliographies and book reviews, and the newest medical equipment.

CASES VII & VIII

CANADIAN

Until the 1870s, Canadian periodicals, particularly the literary ones, made brief appearances and then promptly died. In comparison with their British counterparts, they were with few exceptions decidedly inferior. There was not the high quality of literary talent to draw on nor the expertise in printing and book design. Nevertheless, by the seventies, the periodical had emerged as one of the important means to convey the political, cultural and literary thoughts of the day. In them was reflected the concerns and interests of the people during the early history of Canada, and they did much for the cause of letters by providing a printed medium for the works of writers who would otherwise have gone unpublished.

The Literary Garland and British North American Magazine (Montreal, December 1838-1851) was the first magazine in the Maritimes and the Canadas to last more than three years. It was published by J. Lovell, edited by John Gibson and sold for 15 pence per issue. It was also one of the first magazines to contain literature as a substantial part of the content. Although there were reprints of articles from British magazines, by the 1840s the bulk of the magazine was devoted to original articles which reflected both the temper of Canadian society and the degree of literary activity. Susannah Moodie became one of the most frequent and valued contributors to the Garland. It was here that she published a group of sketches which later she expanded into Roughing It in the Bush. Her sister Catherine Parr Trail also wrote verse, short stories and notes on Canadian flora. Other well known contributors were John Richardson, author of Wacousta, and Charles Sangster who published his "fugitive poems". The magazine, perhaps in its attempt to imitate its English counterparts, presented a totally artificial picture as though it were a product of a leisurely well-ordered society, with little reference to the harsh pioneer life that was an ever present reality. In 1851 the Garland ceased publication unable, like so many before and afterwards, to compete with the cheaper, slicker and financially healthy American magazines.

The Victoria Magazine (Belleville, Ontario, September 1847-August 1848) was edited by Susannah and John Moodie. Its purpose was to develop a taste for polite literature among the working class and to instruct the readers in morals and manners. Since the working class had neither the time nor inclination to be instructed, it is doubtful if the working class ever read the magazine. The Moodies and Mrs. Moodie's sisters, Agnes and Elizabeth Strickland, wrote a good deal of the content themselves which consisted primarily of romantic tales or sentimental vignettes of a genteel England. Although it numbered among its subscribers Governor-General Elgin, Bishop Strachan and the Honourable Robert Baldwin, like most of the magazines of this period, its readership was the middle and upper classes in the local area.

A family magazine eagerly sought by the pioneer women was The Saturday Reader (Montreal, September 9, 1865-August 31, 1867). In addition to general information and book reviews, it contained tales of romance, tragedy and suspense.

As fiction become an integral part of many periodicals, there were those which tried to bridge the gap between the scholarly journal and the fiction magazine. The Anglo-American Magazine (Toronto, 1852-1855) attempted to do just that. There were a few serious articles and good literary pieces but generally the contents were light and gossipy. Its editor was Robert Jackson MacGeorge who also wrote for the Streetsville Review under the pseudonym "Solomon of Streetsville".

By mid century Toronto was the intellectual and cultural centre for the English Canadian and it was not surprising therefore that it became also the major centre of periodical publishing. The fact that the city had a university which attracted scholars who had both the ability and desire to write stimulated the periodical press in Toronto. By the fifties learned periodicals were published under the direction of academics. The Canadian Journal of Science, Literature and History (Toronto, 1852-1878) was first issued by the Canadian Institute under the editorship of Henry Youle Hind and was an important medium of communication between those engaged in scientific research and those involved in applied science. By 1856, the journal's editorial committee was composed entirely of academics who aimed at making it a learned journal and therefore concentrated only on pure scientific research. It numbered among its authors Daniel Wilson, James Bovell and J.B. Cerriman - all University of Toronto professors.

The British American Magazine (Toronto, 1863-1864) was founded by Graeme Mercer Adam and Henry Youle Hind. Its purpose was to bring a scholarly perception to Canadian literature. The editors tried to broaden its readership to encompass more than just the membership of the Canadian Institute. The magazine included articles by Henry Scadding, Daniel Wilson, Mrs. Traill and Mrs. Moodie. A close examination of this periodical would give a modern scholar insight into the complexity of Canadian literary interests in the Victoria era.

Following Confederation there was an upsurge in nationalism and many periodicals were published with definite patriotic overtones. The best of these was the Canadian Monthly and National Review (Toronto, 1872-1878) and its successor Rose-Belford's Canadian Monthly and National Review (Toronto, 1878-1882) which was edited by Adam and supported by the Canada First movement and Goldwin Smith. The magazine had the typical 19th century format containing belles lettres, current events, anecdotes, and science book reviews. Under Adam's editorship, it reflected

the best of the post-Confederation literary renaissance. It was the publishing medium for such writers as Bliss Carman, Archibald Lampman, Sara Jeannette Duncan and W.D. LeSueur. This periodical marked an important stage in the cultural development of Canada. Like so many of its predecessors, the Canadian Monthly ended because of financial difficulties. It had accomplished a great deal, not the least of which was gathering together a group of practised writers who transferred their allegiance en bloc to the Week.

It was Goldwin Smith who founded the Week (Toronto, December 6, 1883-November 20, 1896) and who left his critical standards permanently impressed upon it. For a brief time after its inception, it was edited by a young poet from the Maritimes, Charles G.D. Roberts. Archibald Lampman published his early poems in the Week, Maude Machar under the pen name "Fidelis" wrote novels, poetry and literary criticism for it. Other contributors included J.E. Collins, E.W. Thomson, W.D. LeSueur, Duncan Campbell Scott and Wilfred Campbell to mention only a few. Although it dealt with a variety of topics it gradually increased the amount of space given to literature and fiction. It was an excellent example of the blending of the academic and literary content found in the present day learned journal and little magazine with the informed, intelligent commentary common to the news magazines.

One of the most outstanding periodicals which did not come out of Toronto was the Montreal-based Canadian Illustrated News (Montreal, October 30, 1869-1883) published by Georges E. Desbarats, the first Queen's Printer. The prospectus stated that "it would be as it were a mirror that would reflect Canadian nature, enterprise and art throughout the world". It addressed, like the majority of Canadian magazines, the upper classes, the élite, with little regard for the working class. Its success, however, lies not in its contents but in the type of variety of its illustrations. It was the first illustrated news magazine in Canada to establish itself on a permanent basis and the first magazine anywhere in the world to successfully and consistently publish photographs. The successful use of illustrations was the result of the remarkable printer-engraver relationship between Desbarats and the engraver-inventor William Leggo. William Leggo is renowned for many inventions including: leggotyping, a cheap and easy process of obtaining relief line engravings suitable for ordinary steam printing from prints, etchings and drawings by means of photograph and electrotyping; photolithography and granular or granulated photography which enabled the printer to make a truly photographic image on the lithographic plate. Any painting which could be photographed could also be printed. All of these techniques were used in the Canadian Illustrated News. During the early 1870s the half tones which appeared in the magazine showed continual technical improvement. The technique for reproducing them was so expensive that Desbarats could not afford it, and therefore, after the first few years, no more appeared.

Canadian readers also had access to a small number of humour magazines. Grip's Comic Almanac (Toronto, 1880) followed the comic tradition. Although it contained political satire, it was primarily slapstick humour, anecdotes and boisterous good fun. It was profusely illustrated with comic scenes and characters. Punch in Canada (Toronto, 1849-April 1850) is a pale imitation of its British counterpart. Unlike Punch, it concentrated exclusively on political satire and ignored the social issues of the time. John Wilson Bengough founded the humorous weekly Grip and drew the political cartoons in it. He was strong-minded and opinionated and many of the cartoons reflect his own personal biases. In spite of this, he was highly thought of both in Canada and outside.

In addition to the periodicals already described, by the end of the century trade journals such as Canadian Grocer (1889 to date) and Style (1891 to date), professional journals and the publications of learned, scientific and benevolent societies were available. The periodical press in Canada was responding, as it had done in Great Britain, to the needs of a growing and diversified population.